Saturday, March 25, 2006
7:30 pm. MacMillan Theatre

University of Toronto
Faculty of Music
presents

Singing and Drumming Gala Concert

MacMillan Singers and NEXUS Percussion Ensemble
Doreen Rao, *Elmer Iseler Chair in Conducting*
with special guests
Kathy Armstrong and the Baobab Youth Performers

PROGRAM

I

Christos Hatzis*

Agnus Dei (Four Rituals)
Audience Participation
Agnus Dei, qui tolis peccata mundi,
miserere nobis.
Agnus Dei, qui tolis peccata mundi,
dona nobis pacem.

John Burge*

Winter Sun (A Choral Symphony in C)
1. The Fallen, Fallen World
2. Identity
3. Once
4. Patience
5. Thaw

Stephen Hatfiled*

Überlebensgroß ("Larger than Life")

II

Stephen Hatfield*

African Celebration (Zulu, Mxbosa, Msuthu)
Audience Participation
Nkosi sikelela Afrika
Maliphakanyis uphondo Iwayo.
Jivi, Yiva nemithandazo yethu,
Nkosi sikelela, Nkosi sikelela.

Lee Kesselman

Shona Mass (Zimbabwe)
Tenzi (Kyrie)
Mbiri kuna Mwari (Gloria)
Akakomborerwa (Benedictus)
Hwanyana yaMwari (Agnus Dei)

Kathy Armstrong*	**Gota** (Ghana)
arr Kathy Armstrong*	**Gahu** (Ghana) Nexus Percussion Ensemble Baobab Youth Performers MacMillan Singers

*Canadian composer

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PROGRAM NOTES, TEXTS & TRANSLATIONS

Agnus Dei, from Four Rituals
CHRISTOS HATZIS

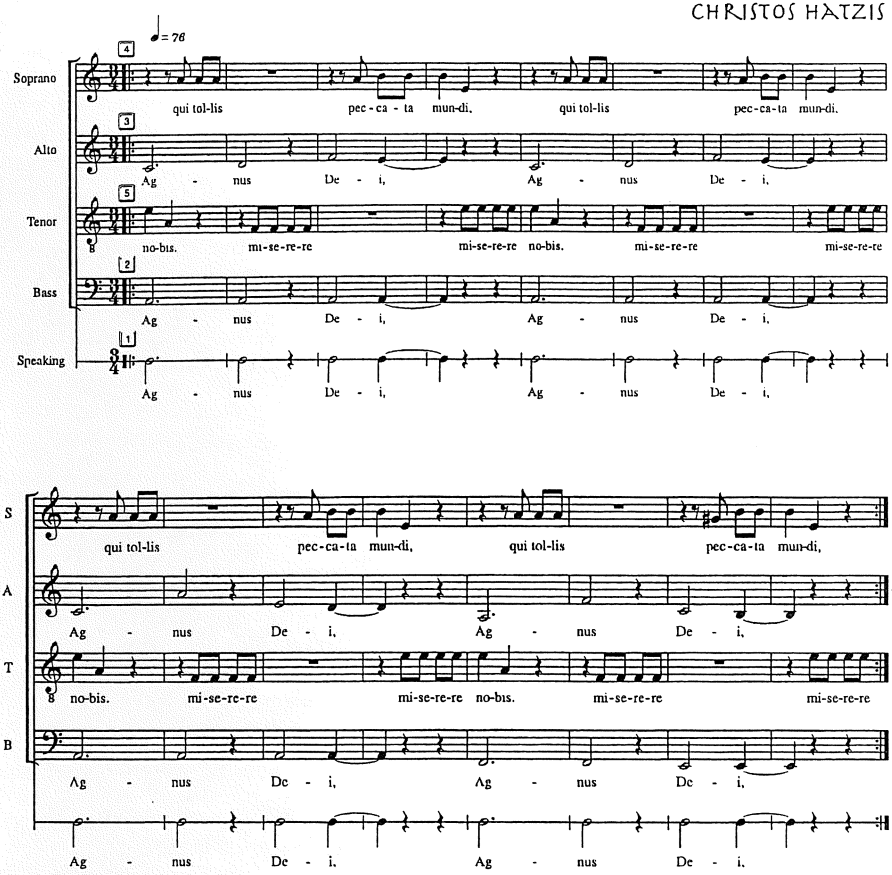
"Commissioned by the renown percussion ensemble, *Four Rituals for Percussion Quintet, Chorus and Audience* was completed in the spring of 2004 for a premiere performance in December of that year... Pop and New Age sounding, *Agnus Dei* is indicative of my new approach to the question of compositional style, and musical genre in general, according to which the only important thing in composition is that it points towards the concept of the fatherhood/motherhood of God and the brotherhood/sisterhood of human beings. Compared to this, considerations and biases about style and musical material are truly immaterial."
– notes by the composer

A professor of composition at the Faculty of Music, University of Toronto, **Christos Hatzis** is the recipient of several national and international distinctions. Hatzis' music is inspired by early Christian spirituality, his own Byzantine music heritage, world cultures and various non-classical music genres such as jazz, pop and world musics. He is a believer in borderless culture and many of his most recent works bridge the gap between classical music and today's popular music idioms. His strongest inspiration is his own religious faith, and critics and audiences alike have hailed his religious works as contemporary masterpieces.

Agnus Dei
Agnus Dei
qui tolis peccata mundi,
miserere nobis.
Agnus Dei,
qui tolis peccata mundi,
dona nobis pacem.

Agnus Dei
Lamb of God,
who takest away the sins of the world,
have mercy on us.
Lamb of God,
who takest away the sins of the world,
grant us peace.

4. AGNUS DEI
AUDIENCE PART

CHRISTOS HATZIS

Note: The members of the audience who do not feel comfortable joining the choir in singing can intone without any pitch the lower part. Whisper or intone the "Agnus Dei" rhythmic pattern in the lowest possible register of your voice and with a very pronounced ritual character. The "s" of "Agnus" should be held longer and the "i" of "Dei" should modulate into white noise. After a few repetitions of the speaking pattern a procession starts from the back of the hall with each of the choir sections walking slowly towards the stage. If you would like to sing, simply join them as they walk by your row and sing along with them. The boxed numbers indicate the order of entry for each part. Each voice goes through the entire cycle twice before the next voice joins in. The dynamics should start very softly and grow gradually together with the choir and the percussion ensemble. The cut-off signal will be given to you by a choir member next to you.

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Winter Sun, A Choral Symphony in C

JOHN BURGE

Winter Sun is a five-movement work for choir and percussion ensemble. The text is based on five poems written by Canadian poet, Margaret Avison (b. 1918), and are taken from three different volumes of her poetry. Avison's poetry is marked by a distinctively Canadian approach to landscape and her descriptive language is coloured by words of her own invention. The work is subtitled, "A Choral Symphony in C", which refers to the compositional restriction imposed by the composer to avoid all chromatic alterations, or the black notes of a keyboard instrument. In other words, the pitches are all drawn from a C major scale or the white keys. *Winter Sun* is dedicated to choral conductor Doreen Rao, who has premiered, conducted, edited, and published many of John Burge's choral works.

Since the fall of 1987, John Burge (b. 1961) has been teaching in the School of Music at Queen's University, Kingston, where he currently holds the position of Associate Professor. He studied composition at the University of Toronto and University of British Columbia. He has written music for a wide variety of mediums, including many choral pieces, as has received numerous commissions from both the Canada Council and the Ontario Arts Council. John Burge has long been inspired by the poetry of Margaret Avison and was the first composer to set her words to music.

I. The Fallen, Fallen World

When, breathing murk and
apprehension of
Slow sure estrangement from the sun,
Night and the withering Arctic wind explore
The vacant corridors that are allowed
Us for our enforced passage,
We are, in snow and sleep's despite,
Straitly sustained.

II. Identity

Half-sleeping, unbewildered, one accepts
The countless footsteps, the unsounding thud,
even asking in what company
One seeks the charnel houses of the blood.
Some mornings when the naked courtyard dwells
With listless sun, or when a darkening sigh
Stirs the old air along the quarried halls
One is aware of many passing by.

But on the sheet of beryl, this high sea,
Scalded by the white unremembering glaze,
No wisps disperse. This is the icy pole.
The presence here is single, worse than soul,
Pried loose forever out of nights and days
And birth and death
And all the covering wings.

So pressed, aloft, the errant angel sings.
Should any listen, he would stop his breath.

III. Once

"When earth is cold,
when it turns its shoulder
on the ungrudging sun
pole-tilted into fronting
the eyes of utter dark:

"snow forms and falls, crystals, air-fretted,
in depth wind-shaped, in the light
white, and with a breathing
even by night of, as if,
eyelid pallor.

"The melting, coursing sun
moves (hurtling and lilting,
dimming and flashing).
Earth is all pools and all the
waters speak, in the new
sky's language.

"The myths of earth-ferment,
seed-nub in dissolution
spiking up swords of
green, bright under blueness,

"make shy our brutish,
averted, black-drinking, still-
ice-splintered
eyes."

IV. Patience
Still, still, the trees in morning thaw,
sealed still against steel cold
and ragged on the windward sides (the
conifers)
let wilted-petal light
tip-touch every needle, the least twig,
motionless.

They are prepared
for onslaught when the obliterating
blasts sweep in again.

Meanwhile they dwell
thus, now.

And they are ready
even for spring, to swell
sing break spiral shimmer
transform,
when that becomes the
inconceivable now.

V. Thaw
Sticky inside their winter suits
The Sunday children stare at pools
In pavement and black ice where roots
Of sky in moodier sky dissolve.

An empty coach train runs along
The thin and sooty river flats
And stick and straw and random stones
Steam faintly when its stream departs.

Lime-water and licorice light
Wander the tumbled streets. A few
Sparrows gather. A dog barks out
Under the dogless pale pale blue.

Move your tongue along a slat
Of a raspberry box from last year's
crate.
Smell a saucepantilt of water
On the coal-ash in your grate.

Think how the Black Death made men
dance,
And from the silt of centuries
The proof is now scraped and bare that
once
Troy fell and Pompey scorched and froze.

A boy alone out in the court
Whacks with his hockey-stick, and
whacks
In the wet, and the pigeons flutter, and
rise,
And settle back.

Poetry by Margaret Avison (from Winter Sun, The Dumbfounding, and No Time).

Überlebengroß
STEPHEN HATFIELD

Stephen Hatfield is a recognized leader in multiculturalism and musical folklore, an interest which informs many of his compositions. A native of Canada's Pacific Coast, Stephen Hatfield has lived most of his life in the forests of Vancouver Island, where his father is blood-brother to the legendary Kwagiutl chief Jimmy Seawood. In addition to his choral works, he enjoys composing for the theatre.

Überlebengroß, which means "larger than life", pays tribute to the strength, sweetness, and savviness of women's voices through a montage of styles randing from Jerez Flamenco to 1920s flapper.

II

African Celebration

STEPHEN HATFIELD

Sikhalela izwe lakithi lona lizothawa ngamalatshane
Zulu, Mxhosa, Msuthu, hlanganani.

We are crying for our land, our country, that was taken from us by the robberwolves. Zulu, Mxhosa, Msuthu (three of the main peoples of South Africa), come together! Unite!

Lalela! Sithi jabula (no) Jesu!
Nkosi sikeleli Afrika.
Maliphakanyis uphondo lwayo.
Yiva nemithandazo yethu.
Nkosi sikelela.
Thina silulutsha.
Sithi thandanza, Solly thandaza.

Listen! We say be joyful (with) Jesus!
Lord bless Africa.
Exalted be its fame.
Hear our prayers.
Lord, grant us the blessing.
We are the youth. We say, play!
Have a good time, Solly! (Solly is a person's name. Evidently the original song addressed a specific listener.)

Tshotsholoza Mandela.
Shayinduku mfana.
Uzokuzwa ngathi.
Xa sekulungile.
Nkosi sikeleli Afrika

Go underground, get out of sight cunningly, Mandela.
Use the stick.
You'll hear from us when we are ready.

(Audience Participation)
Nkosi sikelela Afrika
Maliphakanyis uphondo Iwayo.
Jivi, Yiva nemithandazo yethu,
Nkosi sikelela, Nkosi sikelela.

Shona Mass

LEE KESSELMAN

Lee Kesselman has been Director of Choral Activities at the College of DuPage in Glen Ellyn, IL since 1981. He is Founder and Music Director of the New Classic Singers, a professional choral ensemble. He also directs the DuPage Chorale and College of DuPage Chamber Singers. A native of Milwaukee, he holds an undergraduate degree in piano and composition from Macalester College in Saint Paul, MN and a masters degree in conducting from the University of Southern California. In addition to teaching and composing, Mr. Kesselman is active as a conductor, pianist, clinician, and adjudicator, and has been a music director for a variety of opera and musical theatre productions. He has taught on the faculty of the Choral Music Experience Institute for Teacher Training since its inception in 1986.

Tenzi
Tenzi tinzwirei nyasha,
Kristu tinzwirei nyasha,
Tenzi tinzwirei nyasha.

Kyrie
Lord have mercy upon us,
Christ have mercy upon us,
Lord have mercy upon us.

M'biri kuna Mwari
Mbiri kuna Mwari kumuroso
Rugare kuna vanhu venyu pasi pano.

Gloria
Glory to god in the highest
and peace to his people on earth.

Akakomborerwa
Akakomborerwa uyo
Anouya mutzita ra'Tenzi.
Hosana kumosorosoro.

Benedictus
Blessed are they who come
in the name of the Lord.
Hosanna in the highest.

Hwayana yaMwari
Hwayana yaMwari, munobvisa zvitadzo

(Tenzi) Tinzwirei nyasha.
Hwayana yaMwari, munobvisa zvitadzo zvepasi;
(Tenzi) Tinzwirei nyasha.
Hwayana yaMwari, munobvisa zvitadzo zvepasi;
Tipewo rugare rwenyu.

Agnus Dei
Lamb of God, who takes away the zvepasi;
sins of the world,
(Lord) have mercy on us.
Lamb of God, who takes away the
sins of the world,
(Lord) have mercy on us.
Lamb of God, who takes away the
sins of the world,
grant us peace.

Gota
KATHY ARMSTRONG AND BAOBOB

An Ewe piece from South Eastern Ghana featuring fast stick drumming, *Gota* is often danced by the youth and requires sharp listening and finely tuned social skills.

Songs from Gahu
KATHY ARMSTRONG, arr.

This intoxicating piece is driven by the cyclical gankogui pattern and invites participants to "show their stuff". Emphasis is on personal expression, playfulness, flirtation and a social atmosphere. Originally brought to Ghana by Ewe fisherman from Nigeria, the lyrics are in the Ewe and Yoruba languages.

Gahu ee e Gahu ee dogbe nami lo ho
Gahu ee e Gahu ee dogbe nami lo
Edogbe
Gahu ee dogbe
E Gahu ee e Gahu ee dogbe nami lo ho,
Gahu ee e Gahu ee dogbe nami lo.

Gahu greets you
It greets
Gahu greets you

Say Adzo, Adzo-Sefu say Adzo Sabadzo
Say Adzo, Adzo-Sefu say Adzo Sabadzo
Hosay Yaa ee Maame adaukpey,
Ekabo adukpey oo.

A song calling to Adzo (a Monday born woman).
"Hosay" is an exclamation hailing "Yaa", a Thursday born woman.
"Maame" I mother or madam
"adukpey" is thank you (Yoruba)
"ekabo" is you are welcome (Yoruba)

Wawa ayeko
Geleshi wawa ayeko

O Gahu fotome na Geleshi,
Woyombe Geleshi,
Geleshi wawa, Geleshi wawa ayeko.

Congratulations
Congratulations Geleshi
(Geleshi is a man's name)
Gahu slaps (excites) Geleshi
I am still called Geleshi
Congratulations Geleshi

Nexus

Bob Becker
Bill Cahn
Robin Engelman
Russell Hartenberger
Garry Kvistad

MacMillan Singers

Soprano
Stephanie Applin
Hannah Batley
Ayanda Dalamba
Erica Feggans
Nancy Frank
Christine Lee
Vania Margani
Alicia Mighty
Tamara Mitchell
Sarah Parkin
Nicole Skura
Melanie Steenburgh
Sheena Theriault
Aleysia Whitmore
Jessica Willingham
Agnes Zsigovics

Alto
Dawna Beach
Erin Busin
Elaine Yik Ling Choi
Brynne Eaton-Auva'a
Blythe George
Grace Ha
Lily Ling
Cecilia Livingston
Laura Middleton
Stefanie Mueller
Charissa West

Tenor
Ryan Allen
Scott Christian
Raymond George
Cian Horrobin
Peter Hwang
Charles Tzu Chao Lin
Dan Norman
Mark Anthony Oracion
Matt Poon
Daniel Richter
Avalon Rusk
Timothy Wong

Bass
Ben Bolden
Charlie Chan
Robert Fowler
Jonathan Holtby
Ian Kim
Charles Lee
Justin Loach
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Matthew Otto
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Daniel Rutzen
Giovanni Spanu

Assistant Graduate Conductors
Cheryll Chung
Daniel Rutzen

Rehearsal Pianists
Brad Ratzlaff
Greg Oh

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Biographies

The first, entirely improvised **NEXUS** concert in 1971 marked the formation of a group that would touch and entertain people of all levels of musical learning, in all genres of percussion music. Bob Becker, Bill Cahn, Robin Engelman, Russell Hartenberger and Garry Kvistad are virtuosos alone, and bring elements of their knowledge and character to a distinct and powerful whole. They stand out in the contemporary music scene for the innovation and diversity of their programs, their impressive history of collaborations and commissions, their revival of 1920's novelty ragtime xylophone music, and their influential improvisatory ideas. NEXUS' firm commitment to music education and a steady output of quality CD recordings and compositions by its members continues to enhance the role of percussion in the 21st century.

NEXUS' music, with its widespread appeal, has taken the group on tours of Australia, New Zealand, Asia, Brazil, Scandinavia, Europe, and regularly to the United States and Canada. NEXUS is proud to have been the first Western percussion group to perform in the People's Republic of China. They have also enjoyed participating at international music festivals such as the Adelaide, Holland, Budapest Spring, Singapore Arts, Tanglewood, Ravinia, and Blossom Music Festivals, as well as the BBC Proms in London, Music Today and Music Joy festivals in Tokyo, and many World Drum Festivals. NEXUS is the recipient of the Banff Centre for the Arts National Award and the Toronto Arts Award. NEXUS was inducted into the Percussive Arts Society Hall of Fame in 1999, just before celebrating their 30th anniversary season.

Especially renowned for their improvisational skills, NEXUS was called upon to create the chilling musical score for the Academy Award-winning feature-length documentary "The Man Who Skied Down Everest". Television and radio broadcasters such as the CBS TV, PBS, and CBC have regularly featured this leading percussion ensemble. NEXUS' list of high-profile collaborations includes the Kronos Quartet, the Canadian Brass, and clarinetist Richard Stoltzman.

Toru Takemitsu, a great friend to NEXUS, composed one of their signature pieces, "From me flows what you call Time". This work, written with each NEXUS member's personality in mind, was premiered for Carnegie Hall's centennial celebration in 1990 with Seiji Ozawa conducting the Boston Symphony Orchestra.

Compelled to share their insatiable curiosity, knowledge, and passion for their art, NEXUS has contributed greatly to musical education with symphonic and solo programs for family audiences from "The Story of Percussion in the Orchestra" to their concert, "An African Celebration". Internationally, they have participated in high school, college and university residencies giving masterclasses, workshops and concerts. NEXUS members consistently write compositions that become core repertoire for percussion ensembles.

After a highly successful week of clinics, masterclasses and performances at the Silver Creek Summer Music Camps in August, the 2004/05 season was off and running! NEXUS was featured in October at the Seoul Drum Festival in Seoul, Korea. Highlights of the remaining concert season include a performance at the Percussive Arts Society International Convention in Nashville, TN, with Swiss drum set artist Fritz Hauser in November. Final production work on the world premiere recording of Ellen Taaffe Zwilich's "Rituals" for NEXUS and Chamber Orchestra is underway featuring NEXUS and the IRIS Orchestra under the direction of Michael Stern. It should be out in early 2005.

Founded by Doreen Rao in 1994, the **University of Toronto MacMillan Singers** were named to celebrate the legacy of Sir Ernest MacMillan, an inspired performer and devoted teacher who influenced every aspect of Canada's musical life. Representing the Faculty of Music in concerts with the Toronto Symphony Orchestra and the

University of Toronto's Bach Festivals with Maestro Helmuth Rilling, the young ensemble of gifted singers performs a wide range of culturally diverse and distinctive repertoire with a demonstrated commitment to the performance of contemporary choral music. Most recently the young ensemble won 1st Prize in the 2004 CBC National Choral Competition and a Special Prize for "the best performance of a Canadian work." This season the MacMillan Singers perform Mendelssohn's Symphony No. 2, *Lobegesang* (Hymn of Praise) with the UTSO and Stravinsky's Nightengale with the Toronto Symphony Orchestra, conducted by Gianandrea Noseda.

Doreen Rao's distinguished career as conductor and master teacher links the standards of professional performance with the goals of music education. Celebrated for her spirited and moving concerts, Rao's commitment to choral music education is recognized in her innovative programming, teaching initiatives, worldwide conducting appearances and her award winning publications with Boosey & Hawkes.

Doreen Rao holds the University of Toronto *Elmer Iseler Chair in Conducting.* As the Director of Choral Programs, Dr. Rao founded the Faculty of Music's Centre for Advanced Studies in Choral Music which supports and enriches the Faculty's ensemble and conducting programs, hosts the Elmer Iseler Singers and sponsors the International Bach Festival with Helmuth Rilling.

Doreen Rao conducts the award-winning University of Toronto MacMillan Singers and Chamber Choirs. Her young ensembles collaborate regularly with the Toronto Symphony Orchestra and a roster of internationally celebrated artists and educators. She teaches the University's graduate program in conducting performance and teaches graduate research and philosophy courses related to music performance in education.

Recognized as one of the world's leading experts on children and youth choirs, Doreen Rao founded and chaired the ACDA National Committee for Children's Choirs, pioneering work that inspired the children's choir movement in America.

During Rao's long association with the Chicago Symphony Chorus, she served as assistant conductor to her mentor Margaret Hillis and prepared choruses for concerts and Grammy award-winning recordings with Sir Georg Solti, Claudio Abbado, and James Levine. Her choirs also performed on numerous occasions with Leonard Slatkin and the St. Louis Symphony Orchestra, and with Helmuth Rilling at the Oregon Bach Festival.

The Phi Mu Alpha Sinfonia awarded her with their National Citation for her significant and lasting contribution to the cause of American music. She has been honored by the American Choral Director's Association for her commitment to choral excellence. A CBS television documentary called her musical achievements "extraordinary."

Baobab Youth Performers has given many vibrant performances in the Ottawa area, including at the National Arts Centre, at the Ottawa Storytelling Festival and Ottawa Folk Festival.They have worked with master drummers Nii Tettey Tetteh and Kwasi Dunyo from Ghana as well as Lorraine Klassen from South Africa. Baobab Youth has been featured on TV Ontario , as well CBC Radio &TV. They have performed throughout Ontario, the US and Ghana. In July 2006, Baobab Youth will travel to Ghana for the second time, deepening their understanding of the cultural connections to the music.

Kathy Armstrong shares her passion for African music and dance with diverse groups of people throughout North America and Europe. Trained as a percussionist and educator at the University of Toronto, her commitment to community development and crosscultural understanding informs and strengthens the inherent power of this art form. She has traveled and studied extensively in East and West Africa since 1986 and in 1992, she facilitated and hosted Ghanaian master drummer Kwasi Dunyo's first visit to North America. Kathy is based in Ottawa where she directs Baobab Tree Drum Dance Community (www.baobab-tree.org) and teaches at Carleton University.

Upcoming concerts featuring U of T Choirs

BRAHMS: EIN DEUTSCHES REQUIEM
Wednesday, April 12
MacMillan Singers, Women's Chorus and Master Chorus join the University of Toronto Symphony Orchestra conducted by Raffi Armenian.
7:30 pm. MacMillan Theatre. $17($9 senior/student)

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60

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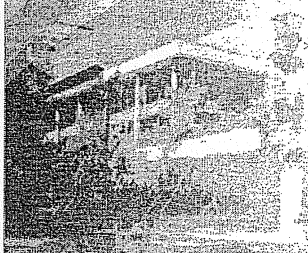

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